

# Creative Development



chwarae • dysgu • tyfu  
play • learn • grow

cyfnod sylfaen 3–7 foundation phase



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Llywodraeth Cynulliad Cymru  
Welsh Assembly Government

# Creative Development

<b>Audience</b>	Headteachers, teachers, practitioners, governing bodies of maintained schools and practitioners and management committees in the non-maintained sector in Wales; local education authorities; teacher unions and school representative bodies; church diocesan authorities; national bodies in Wales with an interest in education.
<b>Overview</b>	This guidance supports the Creative Development Area of Learning in the <i>Foundation Phase Framework for Children's Learning for 3 to 7-year-olds in Wales</i> . The document provides guidance on the skills and knowledge that children acquire, along with case studies on its implementation in settings and schools. The guidance and Area of Learning should not be viewed or delivered in isolation; it should be planned for across the curriculum
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<b>Additional copies</b>	Can be obtained from: Tel: 029 2037 5427 Fax: 029 2037 5494 Or by visiting the Welsh Assembly Government's website <a href="http://www.wales.gov.uk">www.wales.gov.uk</a>

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## Background

The proposals in the Welsh Assembly Government's document *The Learning Country: Foundation Phase 3–7 years* included developing a curriculum that linked and strengthened the principles and practice in ACCAC's document *Desirable Outcomes for Children's Learning before Compulsory School Age* (2000) with the programmes of study and focus statements in the Key Stage 1 national curriculum, to create a rich curriculum under seven Areas of Learning for children in the Foundation Phase. The Foundation Phase curriculum advocates that positive links between the home and the providers of care and education are fostered and promoted.

The Welsh Assembly Government's approach to education and lifelong learning is set in the broader context of our vision for children and young people overall.

We have seven core aims for children and young people developed from the United Nations Convention on the Rights of the Child. These will underpin all of the activities of the Department for Children, Education, Lifelong Learning and Skills (DCELLS).

We aim to ensure that all children and young people:

- have a flying start in life and the best possible basis for their future growth and development
- have access to a comprehensive range of education, training and learning opportunities, including acquisition of essential personal and social skills
- enjoy the best possible physical and mental, social and emotional health, including freedom from abuse, victimisation and exploitation
- have access to play, leisure, sporting and cultural activities
- are listened to, treated with respect, and are able to have their race and cultural identity recognised
- have a safe home and a community that supports physical and emotional wellbeing
- are not disadvantaged by any type of poverty.



This guidance supports the Creative Development Area of Learning in the *Foundation Phase Framework for Children's Learning for 3 to 7-year-olds in Wales*. The document provides guidance on the skills and knowledge that children acquire, along with case studies on its implementation in settings and schools. The guidance and Area of Learning should not be viewed or delivered in isolation; it should be planned for across the curriculum.



## Introduction



**Their curiosity and disposition to learn should be stimulated by everyday sensory experiences, both indoors and outdoors.**

Children should be continually developing their imagination and creativity across the curriculum. Their curiosity and disposition to learn should be stimulated by everyday sensory experiences, both indoors and outdoors. Children should engage in creative, imaginative and expressive activities in art, craft, design, music, dance and movement. This Area of Learning relates to the development of children's individual ways of representing their ideas, feelings and emotions imaginatively through various forms of self-expression, such as painting, model making, role play, music, poetry, dance, writing and developing empathy with others. Children should explore a wide range of stimuli,

develop their ability to communicate and express their creative ideas, feelings and views, and reflect on their work.

'The arts are quite simply a magic key for some children and within the hands of gifted, committed practitioners they are the key to all children – not only do they open the mind of the learner, they then reveal a cornucopia of endless delight, challenge and opportunity.'

(Professor Tim Brighouse)

Essentially creativity is the use of imaginative ideas to create something, although creativity is not in itself an activity.

'Engaging with the arts enriches young people's lives, enhances social cohesion and opens up opportunities to learn skills...'

*Participation in the Arts by Young People – Final Report*  
(Arts Council for Wales)

## The developing child

The creative process is more important than an outcome at the early stages of development as it allows children to develop the process of thinking and communicating ideas in a symbolic way that suits them best. This ability to represent ideas symbolically is at the heart of communication and can be applied across the curriculum.

- Valuing children's original ideas is particularly important to their personal and social development and well-being as it enhances their self-esteem.
- Promotion of creativity involves stimulating children's curiosity and imagination, raising self-esteem and encouraging confidence to try new things.
- Children's creative development is also closely related to cultural development as the ideas and work of local and famous artists, craftspeople, musicians, writers, designers, actors and dancers, both present day and from the past, can have a significant influence on children's ideas.
- However, creativity is not only confined to the arts as creative thinking is essential to other areas of everyday life including mathematics, science and technology.
- From an early age children should have opportunities to develop their creative abilities across all Areas of Learning.

## Context for learning



In creative, investigative or exploratory activities there are no right or wrong answers. Every response is unique and should be valued.

- Children's creativity should be nurtured in a rich environment that stimulates imaginative thinking and offers exciting opportunities to experiment with new experiences and resources.
- All forms of creativity require space and time for children to explore, develop, express themselves, be imaginative and communicate their ideas both indoors and outdoors.
- The natural environment can be utilised for discovery, investigation, dramatic/imaginative play, building and problem solving.
- The outdoor environment also offers opportunities for using creative resources in ways that are not always possible indoors, such as painting on large pieces of paper fixed to a wall or fence, some kinds of imaginative play, drama or movement with props and lengths of material, drawing plans or maps on a large scale, or making creations from leaves, twigs and other natural materials.
- Opportunities can be provided outdoors to explore sounds made by hanging wind chimes and other sound makers that children have made from recycled materials.
- A range of resources should be set aside ready for use outside.
- An interactive display of sound makers will encourage children to explore and experiment.
- Whether indoors or outdoors children should be encouraged to develop confidence to:
  - make choices freely and independently
  - work alone or collaboratively
  - work at their own pace
  - make mistakes and retry.
- As children gain confidence and competence in handling the resources, practitioners should provide a balance of choice and structured activities in order to teach specific skills, for example working with clay or weaving.
- Children benefit from an experienced practitioner working alongside them but children should be encouraged to make original responses. Good questioning techniques by practitioners will extend the learning for the children.

**A range of resources should be set aside ready for use outside.**



- The skills children learn should be applied to their own creations; for example, when making a card for a special occasion children should be allowed to create their own design, choose the materials, the method and the colours.
- Creative responses by children should reflect their individuality, preferences and ideas.
- Sometimes the creative process will be transient, with no specific outcome.
- There is intrinsic value in the process of creating that can only be measured in terms of children's involvement and well-being, not by applying assessment criteria to outcomes.



## Development of skills

- Children are motivated by play activities at all stages of development. As children engage in creative play activities that allow them to handle new materials, make pictures and models, play different roles, create sounds, music and movement, either alone or in small groups, the following skills develop:
  - manipulative
  - modelling
  - listening
  - responding
  - discussing
  - communicating
  - thinking
  - reflecting
  - problem solving
  - persevering
  - collaborating
  - evaluating (their own work and the work of others)
  - observational
  - exploring
  - experimenting
  - investigating.



**Children should have opportunities to develop their visual skills, auditory skills and their practical kinaesthetic skills.**

- Creativity enables children to respond and, with encouragement, to develop the confidence to try and communicate feelings that they have experienced, including:
  - sensory
  - fun
  - enjoyment
  - excitement
  - happiness
  - sadness
  - fear
  - disappointment
  - involvement
  - anger
  - success.
- Children should have opportunities to develop their visual skills, auditory skills and their practical kinaesthetic skills. Through these opportunities children should find media that suit their particular strengths and enable them to communicate most effectively.
- Children will progress in Creative Development, as they do in other Areas of Learning, through:
  - exploration, for example handling new materials and experimenting with them
  - skill development, for example learning to use the materials in a particular or variety of ways
  - application, for example using their skills to be innovative and create their own representations to communicate their ideas to others and to solve problems.

## The role of the practitioner



The role of the practitioner is to provide for active, experiential learning through careful planning, organising, facilitating, challenging, observing, interacting, intervening/supporting, monitoring and evaluating. In addition the role of the practitioner includes provision of the following in order to give children the best opportunities for creative development:

- a stimulating, multisensory, learning environment with collections of objects and reference material reflecting different cultures for inspiration, including books, photographs, paintings, pottery, carvings, sculptures, instruments, interactive displays and displays of work by local and famous artists, craftspeople and musicians, from the present and the past

**Simple guidance can be provided in pictures and words about musical instruments with suggestions for how to play them.**

- carefully chosen pieces of music that can be a stimulus for a music-making activity in any Area of Learning. For example:
  - to introduce a topic and stimulate imagination
  - to inspire drawing, painting, creative writing
  - to encourage a response through movement or dance
  - as a calming influence to encourage reflection
- indoor and outdoor spaces for a variety of creative activities including, for example, movement and drama, large simulations and use of transient natural resources
- a 'workshop' or 'studio' area where creative work in progress can be left for completion later
- accessible resources, clearly labelled with pictures or words, near the workshop area. These should include good-quality art materials and recycled materials. They should be interchangeable, with the potential to be chosen for different purposes or occasions
- handmade and commercially produced musical instruments including instruments from different countries and cultures. Simple guidance can be provided in pictures and words about the instruments with suggestions for how to play them



- hand-washing facilities near the creative area
- time to plan, complete, revisit, discuss and evaluate work.

Practitioners should provide opportunities for children to:

- explore
- transport materials from one place to another if it enhances learning
- experiment with a wide range of materials from which they can make choices
- respect and appreciate other children's ideas
- receive help and support for the child to move on and develop new skills
- use a range of suitable ICT equipment and computer software to support creativity and skill development.

Practitioners should encourage children to:

- discriminate between different materials and techniques
- make observations and evaluations of their own work and the work of others
- self-evaluate, to reflect on what they like or dislike about their work and encourage improvement.

Practitioners should collect evidence of the creative processes through observation notes, photographs, sound or video recording, in order to support the process of evaluation.



**This case study demonstrates children's involvement in transforming their outdoor area.**

## Painting a mural

An outdoor mural was conceived to enhance and encourage a wider use of the newly refurbished outdoor play area. A new soft floor covering had been laid out in blue, giving rise to the idea that it was symbolic of water. Many ideas had arisen from this, and children were beginning to work creatively within this area. So when asked what they would like as a theme for this courtyard, the children specified their desire for a seaside scene.



These photographs show the work in progress and the completed scene. They demonstrate the simple yet impressive transformation of a formerly dull and grey area to a vivid and imaginative play scene.



**This case study shows how children were involved in the planning of a garden from the outset.**

## **A Foundation Phase garden**

As a pilot school for the new Foundation Phase, we as a staff recognised the importance of using the outdoors. We quickly realised that our uninspiring concrete area needed a new direction, and the idea of our outdoor 'classroom' (garden) was born. The children were involved in the planning of the garden from the outset and this gave them a great sense of ownership and pride in their new space.

Throughout the summer term we planned many practical activities, which gave the children meaningful experiences as well as helping both to stimulate their senses and to explore the wonder of our outdoor classroom.

The children wanted to have a vegetable patch, so we bought some easy-grow seeds. The lettuces grew particularly quickly, and the radishes, courgettes, peas and cherry tomatoes were all successful and very tasty.

Year 1 and Year 2 got involved through writing descriptions of various plants. These were then laminated and placed in the garden for visitors to read.

Throughout the term, all Foundation Phase year groups used the garden as a springboard for further work. The children created their own artistic representations of the garden using a variety of media. By the end of the term we had examples of collages, paintings, clay sculptures, sound pictures and even poems that the children had presented on the subject of their very own garden.

A project like this can and did feel daunting to begin with; however, once we started discussing the ideas we found that the enthusiasm and excitement of the children became very infectious. Children feed-in many superb ideas and if you allow them to contribute then progression will develop naturally and the experiences will be more enjoyable as well as ultimately more meaningful and memorable for them.

## Art, craft and design



Art, craft and design involve children in learning to use all of their senses, their observation skills, memory, feelings and imagination, as well as in expressing their responses in two- and three-dimensional creations.

Between the ages of three and seven learning experiences should include, for example:

- exploring colour using different media and the process of combining or mixing colours for a particular purpose
- exploring textures and choosing various materials for a creative purpose, including textiles and wood
- learning about the properties of new materials by handling them, experimenting with them and exploring their potential. Discussion should be encouraged and new vocabulary developed
- exploring clay, dough and other malleable materials and using them to develop children's understanding of shape and form
- exploring different types of paper/sheet materials, that is any flexible materials able to be cut using scissors (card, paper, cellophane, etc.) describing them and later trying out some paper sculpture techniques such as rolling and fan folding
- exploring the effects of drawing with crayons and experimenting with pencils, charcoal, pastels, oil chalk and oil pastels, pens and inks, and learning about line and tone
- making marks to represent ideas, drawings from observation and creative writing
- using different means of applying their media, including body parts such as fingers or feet, and a variety of tools or objects
- using ICT programmes for drawing and painting to create pictures and experiment with different options
- as their fine manipulative skills and hand–eye coordination develop, opportunities for children to use materials more skilfully, learn techniques for handling tools and small items of equipment, and select appropriate materials and tools for an activity

**A combination of skills and techniques should be encouraged, for example, in making puppets with moving parts.**

- opportunities for children to apply their skills, knowledge and understanding of a range of media in activities such as printing, pattern making, mosaics, weaving and model making. A combination of skills and techniques should be encouraged, for example, in making puppets with moving parts
- children having opportunities outdoors to design and create large-scale constructions using purchased, natural and recycled materials
- opportunities for children to discuss their experiences and represent them in a form that they have chosen, using appropriate materials and techniques
- opportunities (as children's social development and interpersonal skills progress) to work together collaboratively in small groups to make joint creative responses
- opportunities for children to be able to explain and evaluate the process that they chose and identify what they were happy with or what they might do differently another time
- opportunities for children's experiences and creativity to be enhanced through observing and discussing the work of artists and craftspeople from Wales and other countries and cultures.



**This case study shows how a visit to the florist gave us all hours of fun.**

## **Daffodils**

During the week of the St David's Day Eisteddfod, our class visited a local florist and bought a bunch of daffodils. When we returned, the children wanted to display the flowers in the classroom so we put them in vases and made sure we watered them every day.

During an art afternoon later that week, this created a perfect focus for drawing exercises, and a chance to show all the different possible ways there are of being creative when drawing an object.

Some children requested coloured pencils, while others went to the 'creative station' in the classroom and took some tissue paper to make a collage daffodil. Other children used an illustration program on the computer to draw graphical daffodils. One group even made their own 3-D daffodil creations using green straws and pieces of egg cartons painted yellow.

All in all, that visit to the florist gave us all hours of fun.





## Music



**Children can respond to music through movement, dance, pictures, words or other forms of expression.**

Children should enjoy practical opportunities to create sounds, explore a range of different sound sources, play simple musical instruments, and respond to different sounds. This will encourage many skills, including listening which is a key skill in all Areas of Learning.

- Through opportunities to use their voices, to participate in nursery rhymes, action songs, chants, etc., individually and in a group, children will learn to imitate, memorise, internalise (hear in their heads) and recall short musical patterns and songs. Also, by clapping to these rhymes children will learn how to keep a steady beat.
- As children expand their repertoire of songs they should learn to sing more expressively, with increasing control of breathing, posture, diction, dynamics and pitch.
- Games and stories with recordings of everyday sounds can be used to develop understanding and recognition of sounds made by different objects, animals or materials. They will also extend children's listening skills and concentration.
- Children should become familiar with a range of tuned and untuned musical instruments and improvise individually, and in small groups, with the different sounds they make. The instruments should be available in a sound corner so that children can hear the sounds and experiment without disturbing others.
- Small group activities can include playing the instruments to accompany singing, keeping a steady beat, listening to others, selecting appropriate instruments, and taking turns at playing them in response to different stimuli (for example to represent pictures or characters in a story or poem).
- Children can respond to music through movement, dance, pictures, words or other forms of expression.
- Playing simple melodies and accompaniments as well as creating sound patterns, will lead on to simple compositions.
- Children can use ICT equipment to experiment, create and record sounds.

- ICT can also be used to support children's understanding through using appropriate computer software to respond to and create music.
- As their skills in composition develop, children's compositions can be performed and recorded by using ICT to make a sound recording.
- Children can develop awareness both of music of different periods and genres and of some of the singers or composers whose music they hear.
- Opportunities to hear recorded and live music from Wales and other countries and cultures will enrich children's experiences. Visiting musicians can provide an added dimension with their expertise.

**This case study looks at how some children experimented with making music from everyday materials.**

## **Junk music**

One or two of our Year 2 children had already begun learning a musical instrument at home, but we wanted to reinforce the fact that music is something for everybody, and that music can be made out of anything.

Our teaching assistant bought some fairly thin pieces of plastic piping from a DIY store, and had them cut to eight pieces of different lengths, the largest being around three feet long. This meant that when hit softly on the classroom floor they made a dull thud of varying frequencies.

Labelling each bit of piping from 1–8, from lowest to highest pitch, each child was able to represent each note on a standard scale. The class all sat around in a circle, and every child had the chance to take charge of at least one 'note' each during the session. We had great joy discovering the link between the length of the pipe and the pitch of the note.

Everyone was included in this musical discovery session. By the end we were able to work out and play a few simple nursery rhymes we all knew, as well as some well-known television show themes. The children also made up some tunes of their own.

## Creative movement

**Creative movement experiences should be exciting, enjoyable and fun.**

Creative movement involves children's personal responses, including role play and small world imaginative play, to a stimulus such as a story, a poem, a piece of music, artefacts or photographs.

As children's physical skills develop and they gain increasing control over their movements they can be encouraged to use their body movements expressively/creatively to reflect rhythms, moods or feelings conveyed by music.

- Movement can reinforce ideas in all Areas of Learning as children often need to move in order to learn.
- Appropriate space is essential for creative movement in order that children can use their bodies actively to gain awareness of space and experiment with movement without restrictions on space.
- Imaginative play opportunities with suitable resources can offer children opportunities to act out roles that involve movements.
- As they progress, children will respond to stories with appropriate actions at relevant points and will enjoy re-enacting them, sometimes by using a few 'props' or mime and gesture to express ideas.
- Opportunities should be given for developing the skills of travelling, jumping, balancing, turning, gesture and stillness, and for children to create their own patterns of movements that combine some of these actions.
- Children should have opportunities to devise their own sequences using simple apparatus indoors and outdoors.
- When they are able to collaborate in pairs and small groups, children can work together to create simple dance sequences in response to music and to perform traditional dances from Wales and other countries and cultures.
- Creative movement experiences should be exciting, enjoyable and fun.
- As children's skill at self-evaluation develops they can record and evaluate their creative movement and the movements of others through a variety of media, including ICT.



**This case study uses a story as a stimulus for a movement session.**



## We are dinosaurs

One of our class' favourite stories is about a family of friendly dinosaurs. We decided to take advantage of this by using it as part of our role-play 'movement' sessions.

Each page of the story features a different dinosaur character with its own unique way of moving. We all sat down in a circle, the idea was for us to mimic the descriptions as a way of bringing the words off the page and making them into physical movements. The first one is a big heavy one on all fours, so we wiggled and jiggled and our legs went up in the air and down with a thud.

We all learned to perform a dance using all the shapes we'd made with our bodies. We stomped around the room like stegosauruses, lifting our knees high to make really loud stomping noises.



For pterodactyls we learned to stretch our arms to make huge wings, which we then wrapped around our bodies. This boy went on practising until he had achieved the perfect wrapped-wing shape.



Here are some really big dinosaurs – the boys stretched their arms to make a tyrannosaur's huge jaws, and then loudly snapped their arms closed. With their fingers they made big claws or sharp teeth.



**Following a child's visit to the pantomime a Year 2 class decided to create their own pantomime for the rest of the school.**

## **The musical pantomime**

One day in January, Tom was excitedly telling the rest of my Year 2 class about his trip to the pantomime. "It was really funny," he said, "the giant's wife was making pancakes. Every time she tried to catch a pancake in the frying pan it fell on the floor and made a noise like a big drum. When the giant tried to climb down the beanstalk his legs started to creak like an old squeaky door." All the children laughed. Courtney ran to the kitchen corner and tried flipping a plastic carrot in the frying pan. When the carrot fell on the floor some of the children made a loud booming noise, just like a drum. Before long several of the children had joined in the fun – some blew whistles when the carrot flew up into the air and others beat the drums when it landed on the floor. This activity caused a lot of laughter and all of the children were enjoying the experience.

Then one child said: "We could do a pantomime for the rest of the school." (Each July the Year 2 children either make something special for, or perform, a concert for the younger children.) This proved to be such a popular suggestion that the children immediately began work on creating their own pantomime.

Over the next few weeks the children continued to prepare for their pantomime. They wrote their own story, made masks and tails for the animal characters and made their own musical instruments out of bottles, jars and rice. They also made up a dance with fast steps for small animals and slower steps for big, clumsy animals. Then they reversed the roles so that the little animals took slow steps and the big animals danced quickly.

After many weeks of choosing who would play which character and who would be in the orchestra, the big day arrived. The pantomime was wonderful. Everyone – the cast and the audience – had a marvellous time. This year's Year 2 children have already decided that they want to do a pantomime, and it's only September!



## Planning

The following example of weekly planning forms part of the termly planning across the seven Areas of Learning of the Foundation Phase for the theme of 'Day and Night'/'Dydd a nos'.

### Activities

- Investigating reflections – using 'the shiny bag' as a stimulus when looking for our reflections.
- Thinking about reflective clothing in relation to road safety.
- Looking at our shadows – whole body shadows and head silhouettes. Making shadow puppets.

### Creative Development

- Making a shiny collage (2-D/3-D), choosing freely from a range of shiny things.
- Making a shadow puppet (using an overhead projector as a light source) with a free choice of materials.
- Head and shoulder silhouettes – black sugar paper on the child's choice of background.
- Composing using 'sun' and 'moon' instruments.

### Evaluation (across all Areas of Learning) and the next step of the activity

- Road safety role play was a great success – planning changed so that we could continue all morning. Many were already good at the Green Cross Code, but some were very poor.
- Symmetrical computer images – excellent. Some are still unable to identify the line of symmetry.

### **Personal and Social Development, Well-Being and Cultural Diversity**

Talking about road safety. How do we cross a road safely? (Who is already familiar with the Green Cross Code?)

Why is it important to be seen at night?  
Talk about adult roles too.

Listening to the story of Rama and Sita.  
Making our own shadow puppets to retell the story.

Infant assembly theme – ‘Precious things’.

### **Language, Literacy and Communication Skills**

Speaking about our shiny things brought in from home. Listening to each other as we describe our ‘shiny words’ on the wall.

‘Show and tell’ (two groups Tuesday/Thursday).

Emergent writing based on our class book.

### **Mathematical Development**

Symmetry. Making large-scale symmetrical patterns as a class (inside). Groups split to work on a large-scale outside, with carpet shapes and skipping rope as the line of symmetry. Pairs work inside with small connecting cubes, making a symmetrical shape for a friend to copy. Individual work creating own symmetrical pattern.

### **Welsh Language Development**

Tegannau – Lliwiau. Pa liw ydy’r tren?

Ga’ i... os gwelwch yn dda.

Rhifau 1–10

### **Knowledge and Understanding of the World**

Which is the best colour to wear in the dark? Using our shoeboxes to investigate the best colour to wear at night when walking safely on the pavement. (Stimulus: road safety video.)

Talking about our reflections – how do we see ourselves? Talking positively about ourselves and our reflections.

### **Physical Development**

Role playing a scenario involving children on bikes pretending to be cars on a road. Children take turns to be dressed up as a lollipop person. Cardboard boxes as police cars.

Discrete Physical Development lesson beanbag game, reinforcing ‘Rhifau 1–10’. Simple ball skills.

Free play with bikes, tyres and hoops.



## Progress in learning

**As they progress in their Creative Development children should learn how to reflect on their work and plan how to improve it.**

Taking part in practical activities throughout the Foundation Phase should develop children's creativity, imagination, expression and curiosity. They should explore a wide range of stimuli and use a variety of resources to develop their ability to communicate and express their ideas. As they progress in their Creative Development children should learn how to reflect on their work and plan how to improve it. Children will progress along the learning continuum when they are developmentally ready.

### Art, craft and design

Throughout the Foundation Phase, taking part in art, craft and design activities requires children to be creative, imaginative and handle a range of materials. This enables them to make progress in their ability to:

- explore and experiment with a variety of techniques and materials
- make choices when choosing materials and resources
- mix, shape, arrange and combine materials to create their own images and objects that communicate and express their ideas, feelings and memories creatively
- develop and use their understanding of colour, line, tone, texture, pattern, shape and form
- develop their understanding of planning, designing, modelling, modifying and reflecting
- use a variety of materials and tools for experimentation and problem solving
- design and make simple products and mechanisms
- reflect on their own and others' work.





## Music

Throughout the Foundation Phase, taking part in singing, playing, creating and listening to music requires children to respond to a range of sound sources, to work with others and to think creatively. This enables them to make progress in their ability to:

- explore a range of sound sources and experiment with different ways of making and organising sounds
- create their own musical ideas and contribute to simple compositions
- sing a range of songs with others
- play simple rhythmic and melodic patterns on a variety of instruments
- recognise and describe sounds, and listen and respond to music
- reflect on their own and others' music
- develop increasing control of the musical elements when making music
- make broad distinctions within the musical elements when listening to music.

## Creative movement

Throughout the Foundation Phase, taking part in role play, drama and dance activities requires children to move, work with others, pretend, improvise and think creatively. This enables them to make progress in their ability to:

- explore and express a range of moods and feelings through a variety of movements
- develop their responses to different stimuli such as music, pictures, words and ideas
- develop their control by linking movements to create a series of changing body shapes and pathways
- work on their own and with others to pretend, improvise and think imaginatively
- work on their own, with a partner or in a small group to develop their own and others' ideas and help them to reflect on these
- perform movements or patterns, including some from traditional Welsh dances and from other cultures.

## Creative Development across the curriculum

Effective provision for Creative Development needs careful planning across all Areas of Learning to ensure that children have opportunities to develop, apply and extend their creative ideas in different media, including ICT, and to use tools safely with an awareness of danger. There are many opportunities for children to develop skills, knowledge and understanding within the other Areas of Learning and within the different teaching areas in the setting/school. For example, children could:

### **Personal and Social Development, Well-Being and Cultural Diversity**

- use different types of music to express and discuss emotions and feelings
- use the media and method of their choice to represent/record healthy and unhealthy foods individually, in pairs or small groups

### **Language, Literacy and Communication Skills**

- talk, discuss, listen, and record (pictorially and in writing when developmentally ready) their work and that of others in art and music
- use descriptive vocabulary to respond to pictures, words and a range of different stimuli

### **Mathematical Development**

- use a variety of media to experiment with shape (3-D and 2-D), space and pattern
- use their bodies in drama and dance activities to demonstrate mathematical language of position

### **Welsh Language Development**

- use Welsh vocabulary to describe the work of artists and musicians
- use a variety of media to represent artefacts from Wales

### **Knowledge and Understanding of the World**

- explore and investigate creatively living and non-living things indoors and outdoors, and represent these in their own individual creative way
- through using a range of materials and media, have opportunities to represent routes/maps of their immediate environment, progressing to including written symbols

### **Physical Development**

- use their bodies to express themselves when responding to a variety of sounds and music
- use large boxes/crates and resources to create an imaginary play area indoors and outdoors that supports the development of their gross motor skills.



## Useful information and contacts

*All Our Futures: Creativity, Culture and Education* by the National Advisory Council on Creative and Cultural Education  
(DfEE Publications, 1999) ISBN: 9781841850344

*Art 4–11: Art in the early years of schooling* by M Morgan  
(Nelson Thornes Ltd, 1995) ISBN: 9780748723119

*Bingo Lingo: Supporting language development with songs and rhymes* by H MacGregor, P Bailey and K Umansky  
(A&C Black Publishers Ltd, 1999) ISBN: 9780713650754

*Can a i Mi Stori/Sing Me a Story* by B Flanagan (Curiad, 2002)  
ISBN: 9781897664582

*Cerddtastic! An introduction to Welsh music* by G Thomas and C Hall  
(Y Lolfa, 2005) ISBN: 9780862437633

*Folk Songs of Wales/Caneuon Gwerin Cymru* by E O Jones (Curiad)  
ISBN: 9781897664858

*Jingle Time: Rhymes and songs for early years learning* by  
M Carter and C Macintyre (David Fulton Publishers Ltd, 2003)  
ISBN: 9781843120278

*Outdoor Play in the Early Years* by H Bilton (David Fulton Publishers  
Ltd, 2002) ISBN: 9781853469527

*Planning Play and the Early Years* by P Tassoni (Heinemann  
Educational Publishers, 2005) ISBN: 9780435401191

*Sounds Creative* by B Flanagan (Curiad, 1998)  
ISBN: 9781897664612

*Supporting Creativity and Imagination in the Early Years* by B Duffy  
(Open University Press, 2008) ISBN: 9780335218592

*Supporting Musical Development in the Early Years* by L Pound and  
C Harrison (Open University Press, 2002) ISBN: 9780335212248



*The Great Outdoors: developing children's learning through outdoor provision* by M Edgington (British Association for Early Childhood Education, 2002) ISBN: 9780904187281

*The Little Hands Big Fun Craft Book: Creative Fun with 2 to 6 Year Olds* by L T Braren and J Press (Williamson Publishing Co, 1996) ISBN: 9780913589960

Arts Council of Wales, 9 Museum Place, Cardiff CF10 3NX  
Tel: 029 2037 6500  
[www.artswales.org.uk](http://www.artswales.org.uk)

The British Association for Early Childhood Education  
136 Cavell Street, London E1 2JA  
Tel: 020 7539 5400  
[www.early-education.org.uk](http://www.early-education.org.uk)

Re-create, Ely Bridge Industrial Estate, Wroughton Place,  
Cardiff CF5 4AB  
Tel: 029 2057 8100  
Scrapstore of re-usable materials from industry; art and craft supplies  
at discount prices, as well as books and ideas sheets.  
[www.re-create.co.uk](http://www.re-create.co.uk)

Trash, Unit 30, Tir Llwyd Industrial Estate, Kinmel Bay,  
Conwy LL18 5JB  
Tel: 01745 369216  
Fax: 01745 369225  
The North Wales discount resource centre.

Wrexham Arts Centre, Rhosddu Road, Wrexham LL11 1AU  
Tel: 01978 292093  
Fax: 01978 292611  
[www.wrexham.gov.uk/english/community/arts\\_centre/arts\\_centre\\_index.htm](http://www.wrexham.gov.uk/english/community/arts_centre/arts_centre_index.htm)

It is crucial that prior to using any website with children that the practitioner visit the website in advance. This should be done to check that the information/material intended for use:

- supports the learning of the children
- is relevant to the work being explored
- is appropriate for the children.

*Early Childhood Research and Practice* (ECRP) is an electronic journal covering topics related to the development, care, and education of children from birth to eight years.

[www.ecrp.uiuc.edu](http://www.ecrp.uiuc.edu)

The Early Childhood and Parenting (ECAP) Collaborative website is home to more than a dozen projects that focus on educating and raising young children. ECAP hosts research, technical assistance, and service projects, and its experienced writers and editors respond to content-specific questions, preparing publications as well as providing training and presentations.

[ecap.crc.uiuc.edu/](http://ecap.crc.uiuc.edu/)

Early Education is a national voluntary organisation for early years practitioners and parents. It promotes the right of all children to education of the highest quality and provides support, advice and information on best practice for everyone concerned with the education and care of young children from birth to eight years.

[www.early-education.org.uk](http://www.early-education.org.uk)



## Foundation Phase glossary

### **Active learning**

This term relates to children being active and involved in their learning. Children learn best through first-hand experiences. It is crucial that children have active experiences indoors and outdoors that build up the skills, knowledge and understanding that will support their future learning.

The purpose of play/active learning is that it motivates, stimulates and supports children in their development of skills, concepts, language acquisition/communication skills and concentration. It also provides opportunities for children to develop positive attitudes and to demonstrate awareness/use of recent learning, skills and competencies, and to consolidate learning.

### **Assessment profile**

The assessment profile provides guidance on key child developmental stages and skills that children develop and acquire from approximately 18 months through to 84 months.

### **Child initiated/centred**

The Foundation Phase curriculum should focus more on children's interests, development and learning rather than the curriculum and pre-determined outcomes. It is important to note that the planned curriculum has to have structure and clear learning objectives but enough flexibility to enable the children to follow their interests and their needs.

Careful observations of the planned curriculum and how children respond to it should provide evidence of whether the children are focused on their learning and not playing aimlessly. An understanding of child development is crucial to ensure that the children are extended in their learning.

### **Cognitive development**

Cognitive development is the development of the mind. It focuses on children's thinking and understanding, imagination and creativity (including problem solving/reasoning/concentration and memory).



### **Communication/language development**

Language is made up of different forms and skills which include speaking and listening, reading, writing, thinking and observation. The tone of a voice is a powerful form of communicating meaning. Some children may use alternate systems to the voice such as signing.

Non-verbal communication also takes on different forms such as facial expressions (smiling), gestures/body movements (shoulders slouching and eye contact).

### **Cooperative/group play**

Children start to play together, they share their play. Children become more sociable, take on roles in the play and take account of the roles of other children. They begin to be aware of the needs and wishes of their peers, so that gradually the play becomes more complex. Rules are sometime devised and some cooperative play will be revisited over several days.

### **Cultural diversity**

The Foundation Phase supports the cultural identity of all children, celebrates different cultures and helps children recognise and gain positive awareness of their own and other cultures. Positive attitudes should be developed to enable children to become increasingly aware of and appreciative of the value of the diversity of cultures and languages that exist in Wales.

### **Curriculum**

Seven Areas of Learning have been identified to describe an appropriate curriculum for 3 to 7-year-olds that supports the development of children and their skills. They complement each other and work together to provide a curriculum that is holistic. Each Area of Learning includes the statutory education content (skills and range) that needs to be followed.

### **Curriculum Cymreig**

The Foundation Phase contributes to the Curriculum Cymreig by developing children's understanding of the cultural identity unique to Wales across all Areas of Learning through an integrated approach. Children should appreciate the different languages, images, objects, sounds and tastes that are integral to Wales today, and gain a sense of belonging to Wales, and understand the Welsh heritage, literature and arts as well as the language.

**Differentiation**

The curriculum should be flexible to match children's abilities, skills and developmental needs.

**Emotional well-being**

Emotional development focuses on the development of children's self-esteem, their feelings and their awareness of the feelings of others.

**Fine manipulative skills**

The development of children's fine manipulation/motor skills begins within the centre of their bodies and moves out. Through appropriate development, children will eventually be able to undertake fine and intricate movements. Fine manipulation skills include using finger movements and hand-eye coordination.

**Gross motor skills**

The development of gross motor skills starts with the young baby controlling head movements and then, moving down the body, controlling other parts of the body. Gross motor development includes using whole body movements, coordination and balance.

**Holistic curriculum**

The holistic curriculum is one where Areas of Learning are interlinked and learning and teaching support many aspects of the children's development rather than focusing on one specific stage or need. The curriculum is viewed and delivered as a whole.

**Imagination**

Imagination is having the skills and ability to form images, ideas and concepts that either exist but are not present, or that do not exist at all.

**Independence**

Independence refers to having the ability and skill to be less dependent on others. Skills of managing and coping should be progressively developed throughout the Foundation Phase.

**Learning styles**

There are different learning styles or preferred ways of interacting. The learning styles are: visual, auditory and kinaesthetic. When learning styles are taken into account learning can be enhanced.

Some children learn best if they have a visual stimulus, others an auditory one or a kinaesthetic (practical) task. Research into brain development has shown that individual learning styles are affected by the environment, the type of learning activity and whether the child is working independently or in a group.

### **Memory**

The memory is the part of the brain where information is collected, saved and later retrieved. Initially information has to be taken in and understood; it is then saved and recalled when needed. All of these processes are needed for learning to take place.

### **Outcomes**

The Foundation Phase Outcomes incorporate baseline assessment scales and descriptions and the national curriculum level descriptions. They have been developed to support the end of phase statutory teacher assessment. There are six Outcomes per Area of Learning and for information purposes Outcomes 4–6 broadly cross-reference to the current descriptions for Levels 1–3.

### **Outdoor learning**

There is a strong emphasis on outdoor learning in the Foundation Phase. The outdoor learning environment should be an extension of the indoor learning environment. Structured experiential activities should be planned for throughout the day, and children should as far as possible (taking account of health and safety issues) be able to move freely between the indoors and outdoors.

### **Parallel play**

Children may appear to be playing together, but closer observation reveals the children are actually playing alone and not interacting with each other. Children can be using the same equipment, or sitting or standing next to each other, but both are working independently of each other, with no interaction (either positive or negative) between them in their play.

### **Partnership/associative play**

Children operating in the partnership/associative stage of play will begin to become aware of other children. They start to communicate with each other and are more aware of the play/games that other children are involved in. They begin to explain to each other what they are doing. Gradually one child will become involved in the other child's play.

**Pedagogy**

Pedagogy refers to the relationships between learning and teaching. It embraces the concept of the practitioner as a facilitator of learning, responding to the needs of individuals, willing to learn alongside the children, using appropriate methods to manage the process of learning and continually reflecting on and improving practice.

**Personal development**

Personal development focuses on the children's awareness of themselves and the development of their self-help skills.

**Physical development**

Physical development focuses on increasing the skills and performance of the body. Physical and cognitive development are closely linked, especially during the early years. Physical development can be divided into gross motor skills and fine manipulative skills.

**Practitioners**

This generic term refers to the adults that work with children in the Foundation Phase. It includes teachers and classroom assistants in the maintained sector, and staff that work in the funded education settings in the non-maintained sector.

**Practitioner/adult guided**

Practitioners need to plan an appropriate curriculum that engages children in their learning. They need to encourage, motivate and develop attitudes. Practitioners need to be aware of when it is appropriate to intervene sensitively to extend children's learning, when to challenge their problem-solving and thinking skills, and when to allow the children to come to satisfactory conclusions on their own. Practitioners should support/'scaffold' children's learning, observing, monitoring and assessing children's progress to ensure that they are moving on to the next stages of their development and that their skills are being extended.

**Problem solving**

Problem solving focuses on developing the ability to assess a problem/situation then gathering information to find a solution/answer. As children's skills increase they will be able to draw on previous experiences when attempting new activities and solving problems.



**Self-esteem**

This refers to the way children feel about themselves. Positive feelings indicate a high self-esteem, while negative feelings about themselves are an indication of low self-esteem.

**Skills framework**

The non-statutory *Skills framework for 3 to 19-year-olds in Wales* outlines progression in developing thinking, communication, number and information and communication technology (ICT).

**Social development**

Social development focuses on children's social interactions and relationships with their peers, practitioners and adults.

**Solitary play**

Children play contentedly alone. They are involved in their own play and will move from activity to activity regardless of any other children. Often in this stage of play children enjoy imitating everyday activities.

**Spectator play**

Children observe other children but do not join in. They like to watch other children playing. Often they can be observed standing/sitting on the fringes of where other children are playing. Although they can appear to be alone or lacking in confidence, they can often be concentrating while observing the play in order to develop an understanding of what to do.

**Statutory assessment**

Within the Foundation Phase there are two statutory assessments that have to be implemented: the baseline assessment and the end of phase statutory teacher assessment.

**Structured educational play**

Structured play experiences have specific planned outcomes to extend children's learning, skills and development. Structured play should be planned with flexibility so as to allow children opportunities to choose and extend an activity according to their interests and knowledge.

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